

Here Zola's room was one of a few lightly built garrets, raised over the house-roof proper, and constituting a seventh "floor"; the leads in front forming a terrace whence the view embraced nearly all Paris. While Zola was lodging here, living very precariously and trying "by fits and starts to secure some remunerative work, his friend Paul Cézanne arrived from Aix with the hope of making his way in the art world of the capital. Cézanne was more fortunately circumstanced than Zola, having a small monthly allowance to depend upon; and it was perhaps by way of helping his friend that he at first took up his residence with him in that seventh-floor garret. Zola was wonderfully cheered by the companionship; before long he again became as enthusiastic as Cézanne, and the two friends dreamt of conquering Paris, one as a poet, the other as a painter.

When the summer arrived they often laid a paillasse on the terrace outside their attic, and spent the mild and starry night in discussing art and literature. Moreover, while Cézanne began to paint, Zola wrote another poem & *la*, Musset, which he entitled "Paolo"; as well as a tale, "Le Garnet de Danse/" which was subsequently included in "Les Contes de Ninon." But there was no improvement in his position. Indeed, things went from bad to worse; and in

the autumn
of the year, as he had too much delicacy to
sponge on 06-
zanne, whose allowance, moreover, was only
just sufficient
for himself, they ceased to live together,
though they re-
mained close friends.

About the same time Zola and his mother
separated.

She, over a term of years, had now and again
secured some
trifling sum of money by compromising one or
another law-
suit — sacrificing a considerable claim for little
more than a